

called "Amazons" is said to recall the old Gilbert and Sullivan triumphs.

Paula Edwards will continue this season in "The Princess Regatta" with a new equipment and better company.

A play to be produced for copyright purposes in Canada and the United States is called "The Wearing of the Green."

The name of James O'Neill's biblical play, in which he is to impersonate John the Baptist, is "A Voice in the Wilderness."

Robert Drouet, E. H. M. Holland and Mary Hall will play the principal parts in Cora Francis's play, "The Measure of a Man."

Francis Wilson has written the book of a comic opera called "Dolly Waters," which is to be produced by Klaw & Erlanger in October.

Melbourne MacDowell is to have a leading part in "The Law and the Man," the dramatization by Wilton Lackaye of "Les Misérables."

When the Parisian success "Triplepatte" is presented, with Cyril Maude in the leading role, the English version will be named "Tiddies."

Virginia Harned has three new plays, one by Gordon, called "Laplets." She will rehearse all three and then decide upon the opening one.

Belle Gaffney has been engaged to play the part of Mrs. Pipp in support of Digby Bell in the Thomas comedy, "The Education of Mr. Pipp."

Etiennette Girardot will begin another season in the successful revival of "Charley's Aunt," in which he was the original of the title role in this country.

"Rosale," the new comic opera by Willard Spencer, is to start on tour in Trenton the latter part of September. Cora Tracy is to be the prima donna.

Ellis Jeffreys is to appear under the management of the Lieber Company in New York about the middle of next month, in "Haviland Brooke's Wife."

Madame Modjeska had a bad fall while visiting friends in Los Angeles, but received no serious injury. She is to begin a starring tour under Jules Murray.

George M. Cohan has already made his plans for next summer, and will appear in New York in a musical play of his own entitled, "A Political Honeymoon."

Klaw & Erlanger will star Corinne this season in "George M. Cohan's '45 Minutes from Broadway,'" in which Fay Templeton will continue to play the principal northern and eastern cities.

When "The Helix to the Hoorah" comes to the Columbia Theater Guy Bates Post and Janet Beecher will head the list of performers engaged by Klaw & Erlanger to interpret that comedy.

Maurice Campbell, Henrietta Crossman's manager, has deferred the production of "Pierrot's Progress" until next spring. The undertaking is so vast it is impossible to perfect details by January 1, as originally intended.

Flora Juliet Bowley, a San Francisco girl, who is a "find" of J. K. Hackett, is to play the leading female role in the third comedy, "The Lion and the Mouse."

She is said to bear a striking resemblance to Mary Manning.

Doubt as to the future plans of Mrs. Leslie Carter-Payne has been removed by the announcement that she has signed a five-year contract with Charles Dillingham.

The contract calls for the exploitation of the actress in a play by October 1.

McIntyre and Heath, in Klaw & Erlanger's production of George V. Hobart's musical vaudeville, "The Ham Tree," are receiving their success of last season at the New York Theater. But one change has been made in the original cast.

Anne Buckley, who made a hit in George Ade's "A County Chairman," has been engaged by Daniel V. Arthur to create the part of a French maid with an Irish brogue in Marie Cahill's new musical play, "Marrying Mary," which will open at Daly's, New York, August 27.

The new cartoon play, "Pan Handle Pete," was given its first presentation at Plainfield, N. J., Thursday night. It is by Willard Holcomb, with music by Samuel Lehman and lyrics by Edward Alaska.

The principal role was in the hands of James Harrigan, the tramp juggler. Others in the cast are Emmett Leung, Eddie Edwards, Abe Levitt, the Bergers, sisters, Gerald Mausey, Jane Hood, Bertie Douglas and W. L. Conly.

Joseph Cawthorn and the Sousa Opera Company will open their second season in the march king's new military comic opera, "The Free Lance," in Buffalo the week beginning the 27th instant. The principal supporting roles will be sung by Albert Hart, George Schiller, Slim Pulen, George Tallman, Stanley Murphy, Bruce Kramer, Nellie Bergen, Jeannette Lowrie, Harriet Marlotte, Grace Clemmens, Monte Elmo, Estelle Thebaud and Margaret Cullington.

William Collier and his company have met with great success in Australia, where Charles Frohman sent them. Mr. Collier opened in "The Dictator," and, according to the Melbourne papers, scored instantly.

Charles Frohman is now completing arrangements for Mr. Collier's present season. Arriving in America, he will play eastward and later come in to New York.

with a new play written by Grant Stewart and himself.

Richard Carle will begin his season in Rochester September 1. "The Spring Chicken," Mr. Carle is known equally well as author and producer. He will also introduce four new musical comedies of his own devising in "The Spring Chicken."

In his company will be Bessie McCoy, Adele Rowland, Lois Ewell, Dorothy Hutchinson, Amy Day, Richard Ridgley, Sylvain Langlois, Tony Sullivan, James Darling and Frank Palmer.

Dustin Farnum is having the experience of all popular stars when they are being explored by an unusually successful play, and that is being deluged with manuscripts of plays of untried authors. He is daily in receipt of typewritten copies of plays treating of the west, following usually the lines of "The Virginian," all of which are claimed to be as good as the Wagner romance.

Much of Mr. Farnum's time is spent in the pursuit of these plays, as he tries never to return a manuscript unread, it is said.

Special Correspondence of The Star.

LONDON, August 9, 1906.

WITH the possible exception of Theodore Hook, J. L. Toole, the variety comedian who died last week, must have been about the most persistent and successful practical joker that England ever produced. It would not be surprising, in fact, if the famous interpreter of "Paul Pry" and "Caleb Plummer" were remembered longer for the fun he made outside the theater than that which he produced in it, and since Toole's death, stories without number have been told about his pranks.

One of the best of these comes from Bram Stoker, who describes a laughable joke which Toole and his life-long chum, Henry Irving, once played in the salad days before either the comedian or the tragedian had become world-renowned. The scene was an old inn at Waverley, where the two actors had gone to dine one Sunday.

"Late in the evening," says Sir Henry's late manager, "having been sitting long after dinner, they sent the waiter for the bill. While he was gone, they took the silver of which they had a plentiful supply at Waverley, and of which they had always a liberal amount on the table—and hid it in the garden upon the lawn."

Then they blew out the candles and got under the table. The waiter came back and was thunderstruck to find the door dark and the door open, and to note, by what moonlight there was, that the silver was gone. He rushed away at once, raising the house by the wild cry of 'Thieves! Thieves!'

"The instant he had gone Irving and Toole emerged from their hiding place, closed the door, and the door opened, and reit the candles. When presently there came into the room a wild rush of the landlord and his servants and the guests of the house, half-clad, they found the two men sitting at table sipping their wine, and Irving smoking his cigar with his usual placidity. One can see the benign face as he quietly asked the landlord, 'Do you always come in like this when gentlemen are dining?'

Toole literally never missed an opportunity to play a joke. Going along Oxford street one day he noticed a handsome closed carriage drawn up outside a certain well-known establishment. The coachman and footman were on the box, looking stolidly ahead. Mr. Toole shut the door with a bang, took off his hat to some imaginary occupants, and told the coachman to 'drive home.' The equipage was driven smartly away, just as its rightful owners came out of the shop, while, in a safe corner of vantage, Toole hugely enjoyed his joke.

The actor also liked making himself out a perfect simpton, and was never happier than when a policeman or some official had informed him pittingly, in answer to some ingenious inquiry of his, that he must just have come up from the country. He invented, too, the hoax of demanding food and drink in business offices. One night he and Lal Brough were going down Fleet street early in the evening when Toole, noticing the great lamps over the Daily Telegraph office, nudged Brough to follow and entered. He went over to the advertisement counter, and, felling and elbow, said in an offhand way to the clerk who attended, 'Bring me two brandy-and-sodas!'

Then he went on talking to his friend. The clerk tried to explain, but he would not attend to his words; he and Brough were talking with too much animation to attend to any one. The situation was only relieved when the young clerk brought one of the managers of the department, who at once recognized the two actors and understood the joke.

Another story of Toole has been told the world over, though it is often fathered on local characters. During one holiday season he and another player, who was quite game for the little adventure, attired themselves in the shabbiest of clothes, the most venerable of headgear and the most downy of beards, and went to the Strand. Thus disguised, they went for a walk in the west end, and went up to the entrance of a

smart-looking house, then occupied by a portly parvenu. Ringing violently at the bell, the door was swung open by a pompous butler, who, astonished at the spectacle which his gaze, angrily demanded, 'What the two disreputable-looking characters wanted. Nothing daunted, Toole asked the man if his master was at home. To which he in the still stockings promptly replied, 'No,' and told the comedian and his companion to go about their business. With delicious coolness and cheek Toole said it was a pity the owner was out, for two of his friends had been waiting for him to call to see him.

A still more elaborate hoax was that which he perpetrated at the expense of some Americans who had ventured to speak disrespectfully of the British climate, and who, when they visited the famous actor at his house in St. John's Wood, were astonished by the wealth of fruit of all description which appeared to be flourishing with more than tropical luxuriance on the various trees in his garden. Needless to say, the grapes, melons, strawberries and other produce had all been fastened on by the agency of invisible wire, though it is said Mr. Toole's acting was never more exuberantly funny than when he was casually plucking a grape here and a strawberry there, and inviting his astonished visitors to do the like.

In Toole's reminiscences, published in 1888, the famous comedian related a practical joke in which the elder Sothorn and Toole both figured in their characteristic manner.

"A friend of mine and myself," said Toole, "had engaged to meet Sothorn on a little matter of business at a chop house in the city, one of those old places that always interest me and which I wanted to show Sothorn. Sothorn was late. We were only going to have a chop or steak and a glass of wine, so we did not order anything, but thought we would wait until Sothorn came. Both my friend and myself were attracted by a cantankerous-looking old gentleman in dress coat, with a high collar and a pair of tortoiseshell-rimmed spectacles. He was not eating a chop, but devouring it, going at it as if it had done him an injury. It was not the thing at all, I know, but on the impulse of the moment, prompted by his odd appearance, I stepped up to him at a critical moment of his luncheon, slipped him the shoulder, and he fell over the side of the table. 'Hello, George, my dear fellow, how are you?'

"The old gentleman leaped from his seat very indignantly, dropped his knife and fork, and asked me what I meant; how I dared salute him in that way. I apologized in the most graceful manner possible, said he reminded me of an old friend, hoped he would not think anything of it, quite a mistake, and in due time I overcame his evident desire to strangle me.

"We adjourned to another part of the room, and by and by Sothorn came in, nudged my friend, and feeling that my opportunity for revenge had arrived.

"'Old-looking fellow, I said to him, 'the old gentleman who has just commenced upon a second chop. I've a good mind to step over, slap him on the shoulder, call him George, and say the same words I've seen him. He's such an odd-looking fish.' 'Till do it,' said Sothorn.

"'No,' I replied, 'perhaps he would know you.' 'Not at all; he'd never know me,' answered Sothorn.

"'What a strange looking old chap he is! I don't think you had better do it,' I said.

"But nothing would restrain Sothorn when once an idea had taken possession of him. Just as the old gentleman was coming, nudged my friend, and feeling that my opportunity for revenge had arrived.

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Most Annoying.

"Now that all these summer boarders is sojourning here," said the rustic on the cracker barrel, "I reckon yer post office work's kinder heavy, ant it, Josh?"

"Wal," replied the cross-roads postmaster, "it's dash-ding-ding aggravatin'. Sometimes I don't git time to read all the postal cards."

AMUSEMENTS.

CHASE'S

PAULINE HALL

THE MELNOTTE-LA NOIE

THE LAUGHING TRIUMPH

BYRON & LANGDON

ARTHUR AND MILDRED

CARSON & WILLARD

THE AMERICAN VITAGRAPH

THE PROSPECTORS

NEW LYCEUM THEATER

REMODELED

AT A COST OF \$25,000.00

EVERYTHING NEW INSIDE AND OUT

GALLERIES AND BOXES RECONSTRUCTED

WILL REOPEN AUGUST 27

PLAYING EXCLUSIVELY EMPIRE

CIRCUIT BURLESQUE

ATTRACTIVE

NONE OF THE OLD THEATRE

ORGANIZATIONS

EACH COMPANY NUMBERING 40 PEOPLE

WITH A CHORUS OF NO LESS THAN 50 PRETTY GIRLS

OPENING ATTRACTION

"The Thoroughbreds"

SAME POPULAR PRICES AS LAST SEASON

BASE BALL

AMERICAN LEAGUE PARK

3:30—TOMORROW—4:30

NATIONALS

VS.

CLEVELAND

AUGUST 21 AND 22, CLEVELAND

1906-17-15

Family Outing

FOR THE BENEFIT OF

ST. JOSEPH'S CHURCH

AT

River View,

TUESDAY, AUG. 21, 1906.

Extra boat returning at 8 p.m. 1906-17-15

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